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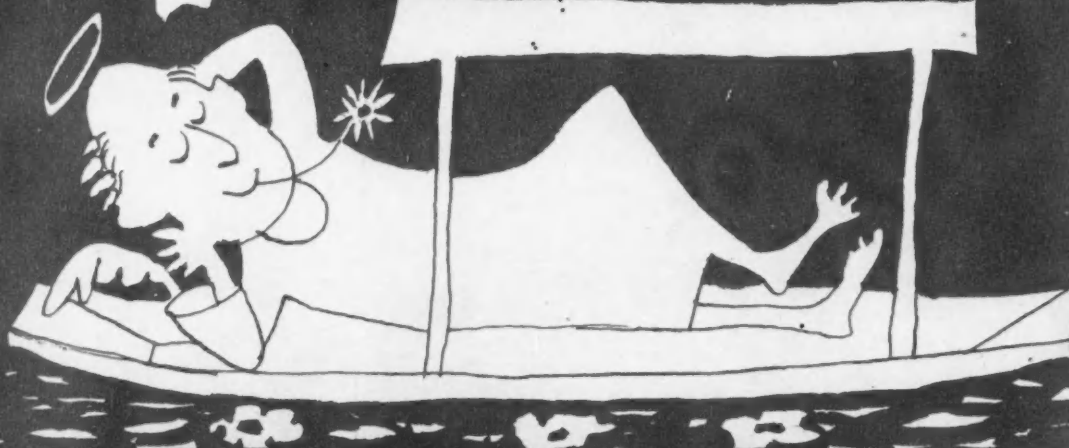
APRIL 1951
MEXICO / *this month*

LOT IN PARADISE

offered: genuine floating island in Xochimilco, recently acquired by MTM's own escapists, to the most valuable member of our little band--the biggest subscription bringer.

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Eligible to enter contest: runners-up in our trip-to-Mexico competition, inspired by Postman Spaw of Austin, Texas, and announced last month. All contestants who roll up 49 or more subs are automatically on the list for both prizes.



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P.S.

all new subs are still good for our sweepstakes. We draw this one in April.

OF SPECIAL INTEREST

Friday 4 — Good Friday celebrated throughout Mexico with Passion Plays and processions. Firework displays and regional dances add to the pageantry. (See Fiestas and Spectacles for complete listing of Holy Week celebrations.)

Sunday 6 — Easter Sunday opens the 10-week program of the National University Symphony Orchestra at the Palace of Fine Arts. (See Music.)

Thursday 10 — Anniversary of the death of Emiliano Zapata, popular peasant leader of the Revolution of 1910. Commemorative ceremony in Xochimilco.

Friday 11 — Opening of the Home Fair in the modern National Auditorium, upper end of Chapultepec Park. Expositions of food products, furniture, home decorations and home appliances. Scheduled to run until May 11.

Saturday 12 — 15th National Grand Prix at Hipódromo de las Américas, with 100,000 pesos added purse. (See Horses.)

Friday 14 — Pan American Day. Cere-



mony at the Monument to Simón Bolívar on the Reforma.

Sunday 20 — First day of famous San Marcos Fair in Aguascalientes. Will last until May 5. (See Fiestas and Spectacles and page 11.)

Monday 21 — Anniversary of the Defense of Veracruz, complete with ceremony. Also anniversary of death of Benito Juárez.

Monday 21 — Opening of Regional Fair in Tuxtla Gutiérrez, Chiapas. Colorful Indian celebration. (See Fiestas and Spectacles.)

Preview

WHAT TO SEE, WHERE TO GO IN

april

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such popular regional dances as Los Matachines and Pascolas.

Taxco, Guerrero. Passion Play and processions rated tops in beauty and pageantry. (See full story on page 10.)

Ixtapalapa, D. F. One of Mexico's oldest annual Passion Plays. Leading roles are handed down from one generation to another. All-day affair on Good Friday from 11 am. to 5 pm.

Tehuantepec, Oaxaca. The rich folklore, popular arts, and traditional dances of the Isthmus of Tehuantepec make its Holy Week spectacle a must. Also serenades and fireworks, enhanced by the beautifully garbed Tehuanas.

fiestas & spectacles

April 1-6. Holy Week in Mexico brings passion plays, processions, and other regional celebrations. The most important are:

Amecameca de Juárez, State of Mexico. Procession on Maundy Thursday and Good Friday. Pilgrims wearing wreaths of flowers make the Stations of the Cross up the precipitous *Sacra Monte*. Special market days always draw large crowds.

Hermesillo, Sonora. Passion Play on Good Friday. Week's attractions also include

MEXICO / this month

and every month

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City City

Tzitsuntrán, Michoacán. Good Friday procession with firework displays and native dances throughout the week. A mecca for artists and photographers.

Ciudad García, Zacatecas. Holy Week celebrations continue on into Easter week for a gala Spring Festival. Fireworks and serenades set the stage for a week of merrymaking, which includes bullfights and regional dances.

April 1-29. Xalapa, Veracruz. The State Agricultural and Industrial Fair, held over from March, stages exhibits by foreign and Mexican concerns and a variety of cultural and folkloric events. Open air movies in a colossal drive-in cinema built for the occasion, experimental theater put on by local groups, native dances and

staged legends—and the usual rodeos, cockfights, and sporting contests. Government, movie, and other Mexican celebrities have promised to attend.

April 15-17. Fortín de las Flores, Veracruz. Spring's arrival in the semi-tropics is celebrated with a Flower Festival. Garlanded local girls participate in beauty contests, with the Hotel Ruiz Galindo as the center of activities.

April 15-30. Progreso, Yucatán. An old-fashioned Spring Festival in this peaceful peninsular port. Girls and their swains promenade under the vast trees of the central plaza, participate in games of chance and skill, and in hunting and fishing expeditions.

April 21-26. Tuxtla Gutiérrez, Chiapas. Regional Fair to which the various Indian groups of the region come to sell their craft.



ware, dressed in bright costumes and filling the squares and churchyards. They dance to the music of the marimba, tunkul, and chirimia—instruments long associated with Chiapas.

April 20-May 5. San Marcos, Aguascalientes. The famous fair in honor of the city's patron saint. Jousts, ballad contests, horse-racing, and pistol competition. (See story on page 11.)

April 28-30. Ocampo, Coahuila. Charro fiesta with rodeos, horse-racing, bullfighting from horseback, roping contests, etc., to the accompaniment of guitars and rancho songs.

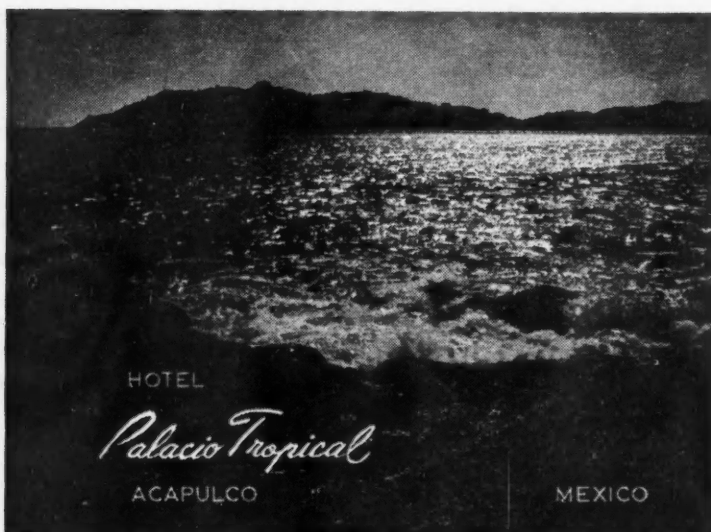
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art

Galería de Arte Mexicano, Milán 18. Exposition of paintings by Benjamin Molina.

Galería Proteo, Génova 39, second floor. Works will be shown from the Museum of Tampa.

Galería Carmel, Carmel Arts (Restaurant Carmel), Génova 70-A. Engravings by young Mexican artists.

Central de Arte Moderno, Av. Juárez 4. Permanent exhibition of the work of Rivera, Siqueiros, Tamayo, Charlot, Dr. Atl, Morado, and others. Oils, lithographs, engravings, etc.

Galería Diana, Reforma 489. Portraits by Giselle-Bauer.

Museo Nacional de Artes e Industriales Populares, Av. Juárez 44. Permanent exhibition of folk art from all over the Republic. Masks, toys, glass, ceramics, woodwork, etc. Many exhibited objects on sale at reasonable prices.

Galería José Clemente Orozco, Peralvillo 55. Graphic arts exhibit until Apr. 15. Documentary films every Wed., 6-8 pm.

Jardín del Arte, Sullivan Park, behind the Monument to the Mother. Open-air exhibition and sale of the works of young painters from the National Institute of Mexican Youth.

Galería de Artistas Mexicanos Unidos, Hamburgo 36. Permanent exhibit by its members. Painting, engraving, sculpture, lithography, etc. Monthly auction.

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Galerías Chapultepec, at the entrance to Chapultepec Park, near the monument to the Niños Héroes. Various rooms are devoted to the work of the better-known and younger local artists. Paintings, woodcuts, ceramics, popular art.

Galería Diego Rivera, Ignacio Mariscal 70. Permanent collection of this famous artist, whose recent death was a blow to the art world. Significant examples of all phases of his work are for sale.

Museo Nacional de Artes Plásticas, Palace of Fine Arts. Permanent collection of pre-Cortesian, Colonial, Modern, and Contemporary art. Murals by Rivera, Siqueiros, Orozco, and Tamayo.

Mexican-North American Cultural Institute, Hamburgo 115. April 8, last day of exhibit of work by French painter Juliette La Chaume. April 17 - May 8. Exhibit of work by students of Mexico City College.

Galerías Excelsior, Paseo de la Reforma 18. Presentation of oil paintings by Mercadillo of San Miguel.

Instituto de Arte de México, Puebla 141. Drawings and oils by Alberto de Trinidad Soler.

Galería Antonio Souza, Génova 61, 2nd floor. Collective international exhibition.

music

Dance — Tamara Toumanova, celebrated ballerina of the Ballet Russe de Monte Carlo, will give performances at the Palace of Fine Arts, April 18, 19, and 21 at 9 pm.

Piano — The German pianist Friedrich Gulda will present two recitals, under the auspices of the Daniel Association and the Institute of Fine Arts, at Bellas Artes on April 9 and 11 at 9 pm.

Symphony — Starting April 6 and continuing for 10 Sundays, the National University Symphony Orchestra will present its 21st Concert Season at the Palace of Fine Arts at 11 am. The following will conduct: José F. Vázquez (Titular Conductor), Kurt Redel (Munich), Edmond Appia (Geneva), José Rodríguez Fraustro (Guanajuato). Soloists will include: Michele Auclair (violin), Robert Goldsan (piano), Manuel López Ramos (guitar), Luis García Renaut (cello), Estela Lechuga (piano), Higinio Ruvalcaba (violin), and Holda Zepeda Novela (piano). For further information call 22-43-91.

Youth Concerts — At the Sala Ponce, Palace of Fine Arts at 9 pm.
April 10: Irma Schaffer, violin; José Vargas, piano. Works by Paisiello, Pergolesi, Mozart, Schubert, Ponce.
April 17: Recital of Spanish Renaissance songs by the Alatorre Group, accompanied by Guillermo Flores Méndez.
April 24: Concert commemorating Manuel M. Ponce with the Symphonic Orchestra of students from the National Conservatory. Soloist, Rosa Rimoch; conductor, Ildefonso Cedillo.

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theater

Desnudo con Violín — Noel Coward's satire on modern art, *Nude with Violin*, currently on Broadway, presented in Spanish by Mercedes Cabrera. Manolo Fábregas directs and acts, along with Marilú Elizaga, Tamara Garina and Manolita Saval. Teatro de los Insurgentes, Insurgentes 1857. 24-49-91. Daily at 8:30; Saturdays 7:15 and 9:45; Sundays 5 and 8 pm.

El Diario de Ana Frank — Spanish version of the Broadway play made from the book, *The Diary of Anne Frank*. Montoya, Dalrymple and Mondragón produce, Ricardo Mondragón directs and María Tereza Montoya stars—supported by Miguel Manzano, Miguel Arenas, Alicia Montoya and young Rebeca Pupko, making her theatrical debut. Teatro Jorge Negrete, Altamirano 128, between Artes and Sullivan. 16-51-39. Daily 7:15 and 9:45; Sundays 5 and 8 pm.

Escuela de Cocottes — The long-running light comedy adapted from the French by Carlos León and A. Haro Oliva. Ricardo Mondragón directs a cast which includes Nadia Haro Oliva, Luis Beristain, Carmen Salas. Teatro Arlequin, Villalongin 25. 35-31-62. Daily 7 and 9:45; Sundays at 5 and 8 pm.

air in the poetic and historic version of Carmen Toscano. Sponsored by the Popular Theater Section of the National Institute of Fine Arts and directed by Fernando Wagner. In the lovely 16th century Plaza de Chimalistac in Coyoacán. One performance daily at 8 pm. For information and reservations call 18-01-80, Departamento de Teatro. (See page 21 for full story.)

Los Sueños Encendidos — Dramatic comedy by the Mexican author Luis Moreno. Fernando Wagner directs a cast which includes Andrea Palma, Lola Tinoco, Silvia Denbez, and Enrique Díaz Indiano. Teatro Juárez, Av. Oaxaca 58. 35-04-64. Daily at 7:15 and 9:45; Sundays 5 and 8 pm.

Mujercitas — Louisa M. Alcott's *Little Women* in a Spanish version by Landeta and Cardona, who also direct. The cast includes Rubén Rojo, Susana Guizar, Fredy Fernández, and Evita Muñoz ("Chachita"). Teatro Fábregas, Donceles 24. 18-39-60. Daily at 7:15 and 9:45; Sundays at 5 and 8 pm.

The Girl on the Via Flaminia — Presented in English by Players, A.C., Villalongin 32. Alfred Hayes' adaptation of his own war novel about GIs in Italy. Philip Schrager directs; Jenny Dowling as Lisa, Milton Bernstein as Robert; supported by Lou Jacobi, Alma Martínez, and Patricia



Intermezzo — Jean Giradoux's magnificent play translated into Spanish by Julia Guzmán will be put on by the Rita Macedo—Ernesto Alonso group, directed by Victor Urruchua. Teatro Sullivan, Sullivan 25. 46-07-72. Daily at 8:30; Saturdays and Sundays at 5 and 8 pm.

La Dama Boba — Lope de Vega's classic presented by the National Institute of Fine Arts and the Del Bosque Cultural and Artistic Group, as theater-in-the-round. Directed by Clementina Otero: the celebrated Mexican actor Ignacio López Tarso plays the lead. Teatro del Granero, behind the National Auditorium on Reforma. 20-71-66. Daily 7 and 9:45; Sundays at 5 and 8 pm.

La Llorona — The Mexican Legend of the "Weeping Woman" presented in the open

Roane. Tuesday through Saturday at 8:30 pm. Sometime in April the Players Workshop will present an evening of Theater in Austria with Schnitzler's *La Ronde*, and a German evening later. Watch the News for exact dates, or call 46-43-15.

Trébol de Muerte — An English play which probes the psychology of three spinsters magnificently played by Doña Prudencia Grifell, María Douglas, and María Teresa Rivas. Translated by E. Canale, directed by José de J. Aceves and Antonio Ace. Teatro Nuevo Caracol, Av. Chapultepec, facing Los Arcos. Daily at 7:15 and 9:45; Sundays at 5 and 8 pm.

Vidas Privadas — Another Noel Coward perennial, *Private Lives*. Enrique Rambal—who also directs and acts—presents Lucy

Gallardo with Rosa Durgel and Mauricio Garcés. Teatro del Música, Vallarta and Plaza de la República. 46-88-09. Daily at 7:30 and 9:45; Sundays at 5 and 8 pm.

sports

Boxing — Arena México, Dr. Lavista 181-A. International bouts are scheduled with foreign and Mexican fighters. Willie Parker may be matched against Joe Medel and Joe Humphreys vs. Ernesto Figueroa or Jorge Manjarréz. Check the papers for details.

Ice Hockey — Preparing the way for Holiday on Ice, which will be presented in the Arena México toward the middle of the month, there will be some ice hockey games until April 5. The first team that wins three games wins the championship.

Swimming — Each Sunday at 12 noon and 4 and 6 pm. International Junior Swimming competitions in which Mexico, Cuba, Guatemala, and San Salvador will participate. At the Chapultepec Sports Club.

Tennis — Open tournament in San Luis Potosí, April 3-6, which anyone can enter, regardless of ability or nationality. Men's and Women's Singles and Doubles and Mixed Doubles.

Wrestling — Arena Coliseo, Perú 77. Free-for-all exhibition matches among the following grunsters and groaners: The Blue Demon, a former champion; Carlos Fajardo, the Black Shadow, (all Mexican), Sugisito (Japanese), Omar Carlimi (Moroccan), and Frere Landru (French).

Rowing — Starting April 13 the Antares Club will hold juvenile regattas for boys from 12-16 on Lake Xochimilco.

horses

Polo — Campo Anáhuac on Reforma just past the National Auditorium will be the scene of a match on Sunday April 12. Free Admission. Further information in the papers.

Racing — At the Hipódromo de las Américas, Lomas de Sotelo, two major classics this month. April 12: 15th National Grand Prix for 3-year-olds born in Mexico with 100,000 pesos added purse; 1 and 1/6 miles.

Charros — Every Sunday morning there are rodeos at the Rancho La Tapatia, Calzada de los Pinos; at the Rancho Grande de la Villa below the statue of the Green Indians on the Laredo Highway and the Rancho el Hormiguero, Calzada de la Villa. In Monterrey, from April 15-20, calf-roping in which 20 groups will compete.

bullfights

The season at Plaza El Toreo has started quite promisingly with ears cut by Antonio Velázquez and others, even though the bulls have not always been satisfactory. Joselito Huerta, after a triumphant season in Spain

will be trying to show his compatriots that the Spanish reports weren't exaggerated. And such other national figures as El Ranchero Aguilar, Rafael Rodríguez and Capetillo will be giving him competition. Corridos start at 4:30 on the dot every Sunday afternoon. Since the Toreo isn't as big as the still-shuttered Plaza Monumental, it's a good idea to buy your tickets well ahead. See ads in the Spanish language press for schedules.

At the Plaza Monumental in Ciudad Juárez, April 6, bulls from the celebrated Tequesquilapan ranch will be fought.

OF SPECIAL INTEREST IN COMING MONTHS

Labor Day, May 1 — Giant parade of workers in Mexico City, reviewed by the President of the Republic.

Holy Cross Day, May 3 — Also the day dedicated to all day laborers. Construction work on all buildings in progress ceases; the structures are adorned with flowers, usually in the form of a cross, and priests are invited to bless them. Workers celebrate on and off property.

Toluca Fair — Annual exposition in the capital city of the State of Mexico. Opening May 5, the two-week affair includes agricultural, livestock, industrial, artistic, historical and cultural exhibits. Festivities include contests, concerts, theater, regional dances, etc.

Anniversary of the Battle of Puebla — Celebration throughout the Republic of the defeat of the French invaders, May 5, 1867, but particularly in Puebla, Pue.

In June — Opening of the first Biennial Inter-American Exhibition of Painting and Engraving, June 6-August 20, at the Palace of Fine Arts.

During the same period, the Palace of Fine Arts will also pay homage to José Clemente Orozco and Diego Rivera with special exhibits of their work.

The work of Brazilian Cândido Portinari will be shown in the Palace's Sala de la Amistad Internacional.

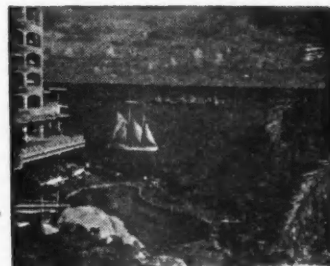
APRIL climate

CITY	TEMP. (°F.)	RAIN (Inches)
Acapulco	80	—
Cuernavaca	72	0.3
Guadalajara	70	—
Mérida	81	1.0
México	63	0.5
Monterrey	74	1.1
Oaxaca	72	1.0
Puebla	65	0.5
Taxco	75	0.9
Tehuantepec	72	1.4
Veracruz	77	0.8



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LOINCLOTHS UNLIMITED

I read with great interest your March issue story on how ancient Mexican Indian dress has influenced modern fashion. But why only women's clothing using ideas from the colorful and comfortable costuming of the ancients? We men, too, are fashion conscious. I, for one, would



The loincloth is tied, sashlike, around the waist. One end is left hanging in front while the other end is pulled underneath and tucked in back.

love to trade in my tight collar and heavy gray flannels on a modern version of the Mayan loincloth. Perhaps MTM can help speed the coming of this utopia by details for us fashion-neglected males on how to tie those handsome loincloths in the style of Bonampak. We could at least rival the Bikinis on this summer's beaches.

Tom Wilson
Tucson, Arizona

Delighted to co-operate! Above are diagrams showing details of tying, authentic besides. Our artist Bartoli has also put his fertile mind to work on further applications of your revolutionary idea. Let freedom ring!

GRACIAS, GORDO

Que amable es Mexico!... I have friends who dearly love Mexico and who would enjoy your magazine very much. So would you please enter the following name and address on your list...and if it is possible will you send me back issues for last year and bill me?

Gus Arriola
United Feature Syndicate

We're glad to see that Mr. Arriola's "Gordo," whose activities usually are confined to the funny pages, has turned to MTM.

From our readers

BARTOLI'S TIPS ON LOINCLOTHS



1



2



3



4



1. The original, worn by Aztec Priest.
2. A bed sheet will do—any color.
3. Certain types need suspenders for safety.

4. For stay-at-homes, as brief as you like.
5. No fashion problem for the journalist.

Vol. IV, No. 4, April 1958

MEXICO/this month

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Our cover: Boatman guiding flower-decorated "Chinampa" along Xochimilco canal. (See Xochimilco area map, central pages.)



This little hook (MTM's sign), swiped from the Aztec codices, means words, music, wind and waves.

person to person

This issue opens our third year of publication; and considering the hazards in the magazine world, what we feel like is that wonders never cease.

The paradox is that we seem to be a successful business that operates like anything but. We run by all kinds of unbusinesslike objectives; such as love of this beautiful land and the drive to get its drama communicated.

In these three years, we've worn many assistants into sheer nervous tizzies, demanding more than they could easily produce, in an environment not caring too much for schedule; as if we were placed under glass, perhaps, as a super example of what good journalism ought to be.

Of course, it's been the almost unanimous opinion of our turned-over staff that we're quite mad; those who have stayed with us, naturally, being by this time equally tetchy. Yet, some-



how, a good little organization has grown, and functions by its own peculiar methods. For instance, we have in the works at present, as well as our May and June issues: 1 mosaic mural; 1 novel; 1 experiment in music-and-story on records for children; 1 series of picture maps, in book form, to be manufactured also (a reader's idea) into table mats; as well as, one Master's thesis in political science and a future in civil engineering, begun in our Circulation department.

Since we can't afford the salaries that the kind of quality we want is worth we've developed a hopeful formula, so that most of us combine the bread-and-butter frenzy of making MTM, with leisure in which to make

other things that eventually, we hope, will be the cake.

We seem to have acquired a lot of friends in many places, kindred people obviously, who not only write us hurrahs but also, very handsomely, gather in subscriptions for us. We get a lot of good ideas from them, too, so that by this time it's obvious we need several more pages in which to give vox populi room. So that is our immediate objective, which we hope to achieve leaning heavily on our dazzling new advertising-and-promotion combo.

Meanwhile in this issue, we're anyway hailing the spring fiesta season, and Easter, and the next fiestas; which make rain, continue because it is raining, and go on after that because the rain has made the flowers and radishes grow. Or for any other reason, such as that Friday might as well be a fiesta as it precedes Saturday, and while we're about it why not take off on Thursday and start in again maybe Tuesday...?

MTM has not yet succeeded of course, in practicing any of these fine things in the way of leisure and fiestas that it so nostalgically preaches, for such as can take off. But now and then we run into a lovely example of taking off, such as for instance our Professor Federico Bach, who writes about the stock market in this issue.

Professor Bach was, once upon a time, an expert economist teaching in the University, from where he took off into brokering, where his formula and perceptions worked so successfully that now again he takes off, this time to Europe and then back to a life of study, economics and books.

It doesn't happen often that people can make life follow the pattern of dreams like this, but if Bach did it, step one and step two, which is even more difficult, anything we say, ought to be possible to people with the right steering equipment, built in the heart as well as in the head.

Our discovery for this anniversary is, therefore, that the most successful business would seem to be the business not being a business, and if any reader wants to know what we mean by that we'll assign it to some other expert for detailing; probably the art department is the one that knows.



We recently decided to go abroad, at home, to acquaint ourselves with the street names of Mexico City. There are about two hundred and eighty five *colonias* in the City, some of them with such highly diverting names as Saint Mary Shrimps, Irrigation, Gas, and Mexican Thinker, with none of the suggested attributes visible in the respective neighborhoods. It is useful to have in mind the names of the *colonias*, because of the frequent repetition of street names: for example, there are six Alamo Streets in as many districts. Happily, there are no *Primera*, or First, Streets or Avenues in Mexico such as abound with their numerical sequence in U.S. Cities, but there are four *Primavera*, or Spring, Streets, which we consider appropriate nomenclature for the four seasons around here. We regret to report that the late absence of streets named for letters of the alphabet no longer exists since the Christ The King section opened up.

A delightful aberration is the location of Kansas, Vermont, and other streets named for American States, in the Naples Colony, so that a foreign city encompasses 48 foreign provinces. Similarly, the Rome Colony embraces all the names of the Mexican States, something it might be said to have once done, from a religious point of view.

In the Lomas we find mountain ranges crossing each other ungeographically, and interspersed with great peaks, helter-skelter, such as Everest and Parnassus. Nearby, appropriately, we find the philosophers Plato, Socrates, *et al*, as neighbors to the great writers, Pliny, Seneca, France, as neighbors to the scientists Galileo, Curie, all neighbors to the capitals of Latin American Republics.

We got lost.

Angus

NATIONAL PANORAMA

SURVEY OF INDUSTRIAL INVESTMENT

As Released to MTM by the
Bureau of Economic Research
Nacional Financiera, S. A.

A survey of investment plans in leading Mexican industries reveals that businesses plan to increase their fixed expenditures by 17% on the average during 1958, having already made substantial capital additions during the last three years. Among industries in which planned increases for 1958 are significant (rates of course vary from industry to industry) the following stand out: food products, textiles, paper and paper products, chemical, industrial metals and construction of non-electric machinery.

Most of these same industries have experienced continued increases in their new capital outlays during 1955, 1956, and 1957. In addition to these, the cement, rubber, and public utilities businesses report average annual increases of 203%, 42% and 40%, respectively, in plant and equipment expenditures for the period 1955-1958.

The cement and food products industries register the highest overall rates of expansion for the period, underlining the rapid pace of construction activity in recent years and the steady improvement in consumption levels in Mexico.

A group of smaller firms in the tobacco, wood, metal products and machinery industries report average annual increases of 16% in capital outlays made or planned during 1955-1958.

Nacional Financiera's Bureau of Economic Research surveyed private industrial firms on their fixed investment made in 1955 and 1956 and expected outlays for 1957 and 1958. The leading industrial branches were selected on the basis of invested capital as registered in the 1950 Industrial Census and the most important firms (some established after 1950) were chosen with the help of information supplied by the various industrial chambers. The sample included businesses financed by Nacional Financiera. Eighty percent of the firms questioned submitted replies which could be tabulated. The averages were influenced somewhat by firms with heavy investment outlays, particularly in the public utilities.

News and Comment

state of the nation

In its annual report last month on the economic state of the nation for 1957, the Banco de Mexico estimated a 4% rise in national production over 1956, broken down as follows: electric power, 8%; petroleum production, 10%; transportation and communication, 7%; manufacturing, 6%; mining, 7%. Commercial activities increased only 3% over 1956, and consumer goods prices rose 4%. Gross public and private investment continued to rise, 7% over '56.

Heavy industrial equipment headed the list of imports, 79% of the total in dollar volume. Internally, more than 8 billion pesos (680 million over 1956) were spent, largely for public works and governmental construction.

Cause for concern was the import figure on foodstuffs, especially corn, which due to serious crop failures rose to \$46.4 million over last year's \$9.6. Cause for satisfaction was that the dollar reserve nevertheless remained at a safe and stable \$441 million.

morse

Seldom in any country do government workers buck the boss. In Mexico, although workers in government offices and in nationalized industries are unionized, the right to strike is regulated in such a way that it is almost cancelled: the strike must first be put to a labor tribunal for study and can be carried on only if declared "legal," that is, justified and within all the clauses of the government workers' regulations.

Therefore, almost never is this method taken of protesting grievances or bringing forward pleas, with pressure, as in management-union relationships in democratic countries. Instead something roughly equivalent to a slow-down goes on.

Last month, however, in the telegraph and cable system, more pay was demanded by means of a smooth, efficient, vigorously-managed strike, in defiance of the union leaders' complete condemnation of it. Presidential intervention, requested by the strikers, finally settled it so that all grievances

and conditions were skillfully put before the public and a new union, outside of old-line control, was organized.

psilocybine

The fantasy-causing drug found in a species of much publicized "sacred" Mexican mushroom has just been isolated. Scientists call it "psilocybine" (the original Aztec name for the mushroom is *teonanacatl*). Psilocybine gives its user a feeling of extreme ecstasy and often causes technicolor dreams, phenomena believed to be useful in the treatment of mental disorders. Mexican Indian doctors apparently agree, as they have been using the mushroom for treating illness since prehistoric times.

writers award writers

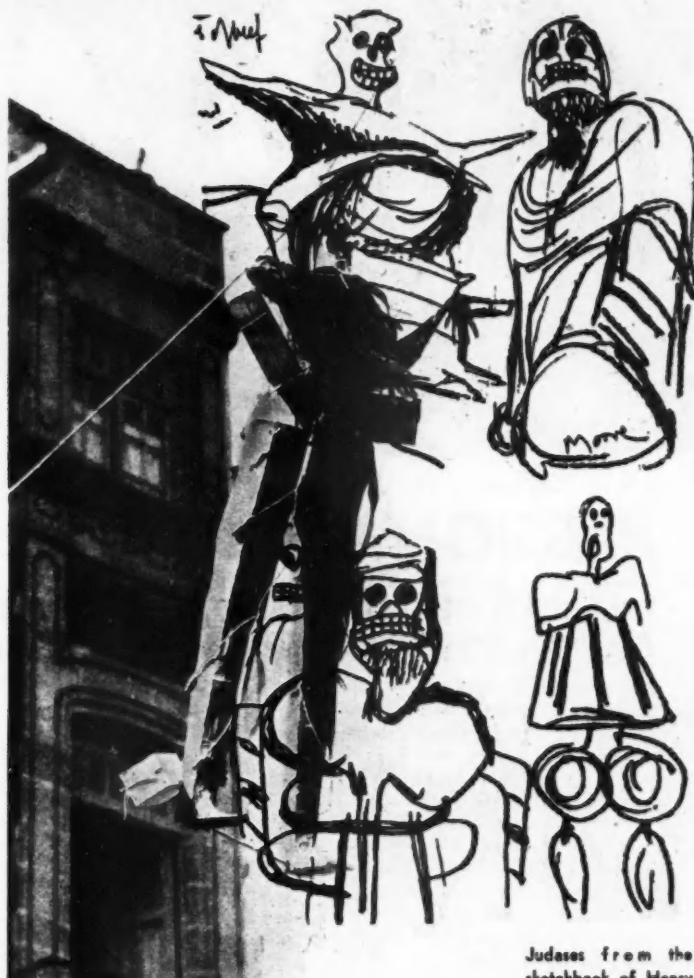
News on the literary front is the annual award set up by a group called the Friends of Villarrutia. A prize awarded by professional writers from funds they raise among themselves; 5,000 pesos was awarded last month to poet Octavio Paz for his book of criticism, *El arco y la lira*. The Friends of Villarrutia, which counts as members such established figures as Alfonso Reyes and Carlos Pellicer, apply the same fussy standards the dead poet did to his own work: they wait for two years to give their awards.

In 1957, the prize was won by Juan Rulfo for his novel, *Pedro Paramo*, published in 1955. This year they tapped the poet Paz for his book of 1956. At the same time they declared a no contest for 1957 (thus forfeiting next year's cocktail party), ripping rather mercilessly into the two women novelists recently celebrated in *TIME*. Playwright and critic, Francisco Zendejas, declared that there were only two works written in 1957 that came near satisfying his committee's standards, a play of his own and another volume by Octavio Paz. Wryly he admitted that other members of the committee didn't feel as strongly about his play as he did.

in April

Celebration-loving Mexico Citians are making book on this month's Easter celebrations, as to whether the exploding Judas returns.

In Mexico, a Judas is a paper-covered effigy of a hated personage, suspended by wire on Holy Saturday over a crowded city street. Explosive charges, placed in such places as the arms, legs, belly, rear end and head, and an ingenious detonation system within its bamboo framework allow its manipulator to dismember the figure at will. As far back as anybody can remember, Judases were exploded in both large public celebrations (such as the traditional Tacuba Street gathering) and in smaller and more personal parties.



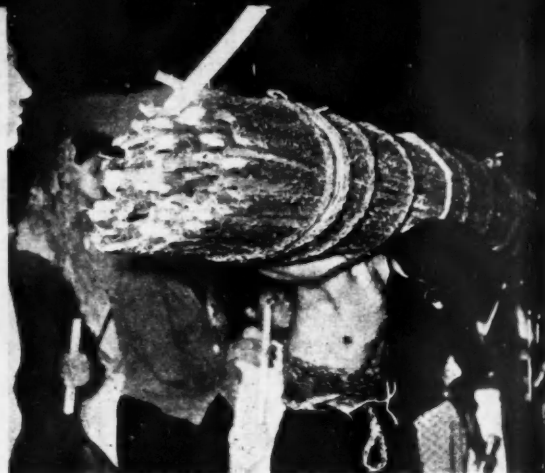
Judases from the sketchbook of Henry Moore.

WILL JUDAS RETURN?

Last year, because of a tragic explosion of stored gunpowder and other fireworks material, Federal District authorities banned all fireworks, thus putting an almost intolerable crimp into the festival and the many others which (like in China) depend primarily on this kind of noise for their effect. Small fireworks have since been sneaking back onto the celebration scene, and last year more than a few pint-sized Judases were surreptitiously exploded. But will the traditional slam-bang Easter, still celebrated in the provincial places of the Republic, hurdle the Law and return to Mexico City?



RIGHT: until last year's ban the Tacuba Street Judas made the biggest public explosion in Mexico.



TAXCO PENITENTES. The public accompanies the penitents, helping them when they are no longer able to stagger forward. (Photos Marilú Pease)

PASSION PLAYS AND PENITENTS

FIRST-FRUIT CELEBRATIONS, HELD THROUGHOUT MEXICO AT THIS TIME OF YEAR, START SHORTLY BEFORE EASTER AND CONTINUE

into early May, accenting also the beginning of the rains.

Easter climaxes these fiestas with Passion Plays, performed in many places, sometimes with almost intolerable realism.

Most famous of the Passion Plays is probably the performance at Ixtapalapa, near Mexico City, which draws many thousands of spectators. The Crucifixion scene, held on a little hill at the close of the day, nearly always coincides with the darkening skies and crash of thunder of the first rains. Other famed Passion Plays are held in Tzintzuntzan, Oaxaca, and Taxco, where, although the play itself is muted into symbolism, the accompanying rites of the *penitentes* also bring awed thousands with a taste for chill in the blood.

Carrying heavy bundles of blackberry thorn sticks, the self-punishing atoners stumble through the cobbled streets until they collapse exhausted. Though frowned upon by the parish priest, Taxco penitents nevertheless continue their rites followed nowadays by crowding tourists as well as simple worshippers.



EASTER IN TAXCO:

Symbolic figure takes the place of a human Christ in the dramatized procession. Other characters are played realistically.

LEFT, Palm Sunday tokens, blessed, are kept in many homes to ward off ill health and other misfortunes through the year. Favorite shapes are stars, crowns, and sprays. (Photos Marilú Pease)





The balustraded garden of San Marcos, at least two centuries old, traditional scene of the San Marcos Fair. The elements of carnival, pilgrimage, county fair and courtly festival are all blended into this famous, fizzy celebration.

SAN MARCOS FAIR

Throughout April in Aguascalientes, gaily reigns in the beautiful old San Marcos Park.

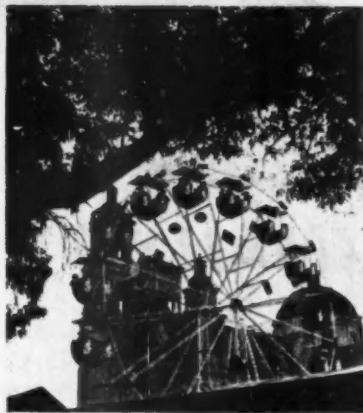
On April 20, the romantic old garden of San Marcos in Aguascalientes goes into pinwheel fandango with the official opening of the San Marcos Fair, famous as one of the gayest fiestas in the Mexican calendar.

Ostensibly in honor of the neighborhood patron, Saint Mark, the fiesta was long since taken over by a combination of elite and raffish elements that make the celebration (which lasts fifteen days) unique.

Saint Mark being also the patron saint of writers (their influence has been decisive), the program therefore always runs the gamut from village roulette and cockfighting to nostalgic serenades at night. A golden rose, and similar medieval prizes, are awarded to the best lyric, ballad, sonnet, and tale told on the night of the Coronation in the Queen's Court.

The medieval flavor of the fiesta, typically a combination of country fair and religious pilgrimage, is alive, too, in the vaudeville that goes with it: dancers on stilts, some clowns, some devils, some simply Gothic monsters; and in the day-and-night rhythm picked up some time before official opening and continued to the 5th of May, when most of Aguascalientes drops asleep, spent and smiling.

COMIC DANCERS, feature of all medieval fairs, reappear at the San Marcos celebration, which also includes day and night pastorales, drama-dances and mystery plays. (All photos on this page by Marild Pease.)



A RIDE on the ferris-wheel affords the spectator a panoramic vista of San Marcos gardens and the rugged terrain surrounding Aguascalientes.

PROFESSIONAL BREEDERS of fine gamecocks use the San Marcos Fair as one of their top testing grounds. Big money is bet here and sportsmen from all over Mexico keep this date marked on their calendars.





MAN OF HISTORY

Ex-President General Lázaro Cárdenas is major front page news again with a series of moves that most of Mexico interprets to mean he is actively back in politics.

The limelight focused on Cárdenas last year when, after a long, careful silence in politics he suddenly began to make fighting speeches and tour the country to visit—significantly—the peasant regions in which he is still the most powerful public figure. By now he is back in its full glare, commonly accepted as a decisive factor in the future.

Having completed the key projects in the Tepalcatepec Basin, where he has headed one of Mexico's interesting TVA-type undertakings to raise standards of living and production via electrification, roads, etc., Cárdenas last month took the President around to inaugurate the finished job and then resigned. What his next assignment would be at once became speculative gossip; with no doubt in anyone's mind that an assignment of some kind there certainly would be.

Few men in their own lifetimes, and seldom at the early age that Cárdenas did, achieve the kind of unquestioned place in public life which he now occupies.

Labeled superficially by many visiting journalists as a Communist, the truth is Cárdenas is a man who rolls his own political science in both theory and action; and it



is typical of his highly individual, humane outlook that he simultaneously accepted a Stalin Peace Prize, protects Trotsky's widow, and is the close personal friend of several extremely conservative thinkers, including Church leaders. In the place of honor on his study wall is a portrait of Ghandi.

But what does Cárdenas himself believe? What sort of society does he want? What ideas and ideals does he stand for?

This really is not too difficult to determine. The outstanding facts of his life tell a clear, dramatic, and uncompromising story. Having been as a boy the son of a poor but not ignorant family in a little town, he became a guerrilla soldier in the Revolution of 1910-1920.

(Continued on page 23)



CARDENAS as President, with Ambassador to Washington Castillo Nájera soon after Mexico nationalized its oil companies, Cárdenas' answer to the refusal of the oil firms to abide by a Supreme Court ruling in a labor dispute. (Photo Novedades)





Photo Kati

Xochimilco

"Place Where the Flower Growers Live"

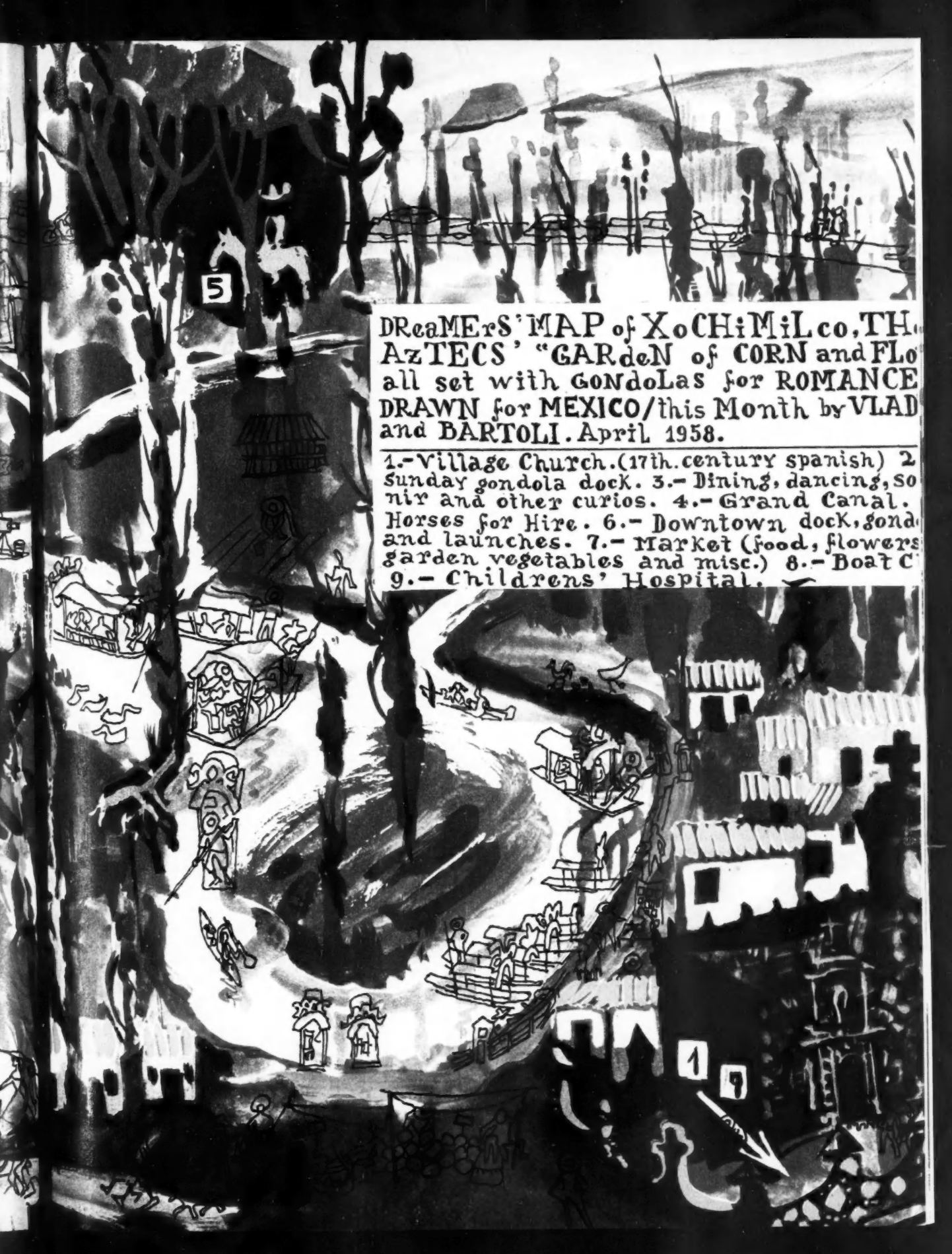
winter rains and public improvements inject new life and beauty into Mexico City's fabled backyard island

FIVE HUNDRED YEARS AGO most of the Valley of Mexico, in which Mexico City is located today, looked like this. The towns and cities of that time were built on islands, ruled from the principal island of Tenochtitlán, seat of the Aztec Empire. Traffic went on in dugouts, barges, and elaborate gondolas; the soldiers

marched in and out over four great causeways connecting the capital with the mainland rimming the valley.

Today only a few canal-towns are left, of which Xochimilco, traditionally the vegetable and flower patch of the capital (and now its Coney Island, too) is still famed for its unique beauty.





DREAMER'S MAP of Xochimilco, TH.
AzTECS' "GARDEN of CORN and FLOWERS"
all set with GONDOLAS for ROMANCE
DRAWN for MEXICO/this Month by VLAD
and BARTOLI. April 1958.

1.- Village Church. (17th. century spanish) 2.-
Sunday gondola dock. 3.- Dining, dancing, so-
nir and other curios. 4.- Grand Canal.
Horses for Hire. 6.- Downtown dock, gond-
as and launches. 7.- Market (food, flowers,
garden vegetables and misc.) 8.- Boat C-
9.- Childrens' Hospital.

LONG BEFORE THE TOURISTS DISCOVERED MEXICO, Xochimilco's lovely Floating Gardens (which haven't floated for centuries) were a favorite Sunday outing spot for the young and old of Mexico. It has always been one place where the city elite cheerfully rub shoulders—and bump barges—with gay family parties of villagers.

A few years ago the water of the canals sank so low that poling the



XOCHIPILLI MACUILXOCHITL, "Prince of the Flowers" and god of fertility and creation, as pictured in a pre-Hispanic Codex. When sculptured, he is generally shown holding an ear of corn in each hand.

barges was difficult and no longer much fun. People still went to Xochimilco for flowers and sunshine, but most of them sadly gave up their barge picnics on the dwindling waters. But the dredging of the canals has opened up old springs that once fed the wide miles of Lake Xochimilco, and now once more the Floating Gardens are flowering among deep, sparkling waters, and the boat traffic on Sundays is heavier than ever.

When the Spaniards came to Mexico in the 16th Century a chain of large lakes filled more than a fourth of the fertile Valley of Mexico. Centuries before that—probably about a thousand years ago—a tribe of Aztec Indians settled on the southern shore of the southern lake. Whatever they called themselves during their nomadic years, these people were known in the Valley as the Xochimilca, "the people who plant flowers in their fields". And their city was called Xochimilco, "the

Xochimilco

By Patricia Fant Ross

place where the Xochimilca live", and the southern lake was also called Xochimilco.

But these easy-going people had trouble with their neighbors. Enemies from the less fertile foothills often raided their lush, outlying fields. So the Xochimilca built large rafts, covered them with deep soil and anchored them in the lake. On these *chinampas* they planted their fields and they were in truth floating gardens. In time silt built up under the rafts and the trees planted on them sent their roots down into the lake bottom, so by the time the Spaniards arrived, Xochimilco was not only a city on the lake shore, but it extended over many tiny islands set so close together that they seemed to be an extension of the mainland, threaded by wide canals. The islands were covered with fields of flowers and vegetables and shaded by great spreading trees.

After the conquest when the whole of Mexico became a Spanish colony, Xochimilco, which had once been an independent city-state, was just one more Mexican town. Since the people were superior farmers and their fields were fertile and well watered, they soon became the principal suppliers of vegetables and flowers for the markets in the City, carrying their produce in boats through the lakes. Eventually all the lakes were drained—a process that took many years—but a small area around the islands of Xochimilco remained, for here were the springs that had fed the whole southern lake. In the process of draining, one wide canal, like a river flowing from the springs, was left connecting Xochimilco with the City of Mexico. That canal, La Viga, then became the market route to the city.

But La Viga was drained and filled. In the city it has become a new freeway. And the farmers of Xochimilco now bring their produce to market in modern trucks. They can sleep in their beds until four o'clock and still make the market delivery by five. And the most enterprising of cooks must go to the market for her flowers and vegetables.

Sunday is market day in Xochimilco as well as outing day. One sees little of the workaday life of the town that makes it still merit its name. In the market plaza you can buy flowers, fruit and fresh vegetables, common pottery and toys made of wood and cloth. But people from the city usually go right through the town to the park along the canals. Scores of flat boats with awnings fronted by arches gaily decorated with fresh flowers are waiting. Each boat has a name written in colored flowers on its arch, and you may find one with your own name—if you are a female with a pretty Spanish name. There are boats of all sizes, to accommodate a courting couple or a large family party of a dozen or so. As your boatman poles your barge through the intricacies of the canals, fast little canoes of vendors come alongside to sell you food or flowers. Or a musician's boat may tie onto yours and sing your favorite songs, for as long as you like—for a fee.

You may take your own picnic lunch and eat it as you float through the lovely canals, under arching trees, past the flowering islands inhabited by friendly children and dogs. Or if you forget the lunch, you can buy all sorts of food, even hot chicken mole, from

(Continued on page 23)





The Xochimilco the tourist sees is shown at left, with its Sunday traffic of bedecked gondolas and family picnics on the water.

Below is the week-day Xochimilco. The one-woman canoes are dugouts, which on weekdays take the produce to the dock and bring back the store groceries, and on Sundays become floating market stands. Almost everything one can think of can be bought from canoes or gondolas in Xochimilco ...on Sundays. (Photo Marilú Pease)

Xochimilco

... where each house sits on its own island, is at the same time a fragment of how ancient Mexico lived, and a raucous, Sunday-in-the-park operation. Weekdays, barges carrying vegetables and flowers to the city market, and the fast dugouts of the women make scarcely the sound of a ripple on the serene canals.



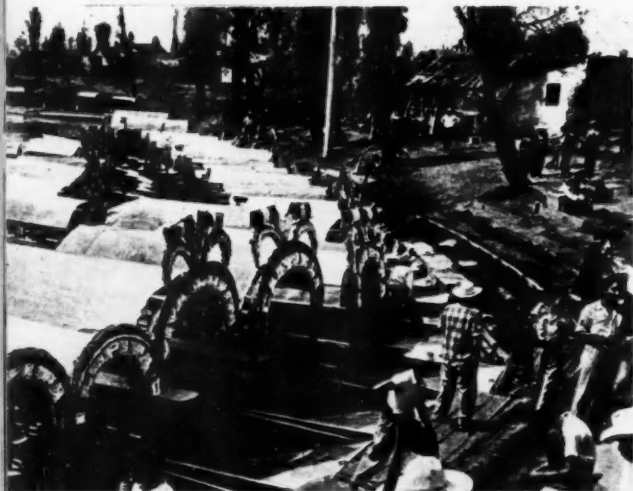


XOCHIMILCO SUNDAYS have been a Mexico City institution as far back as anyone can remember. Above, these two photos from the Casa-sola file, show the family picnic and the gay young folk as of 1902.

THE DOWNTOWN DOCK in Xochimilco, oldest of the picnickers' gondola berths. Note the worn stone steps. Styles in gondola decoration have changed with the times, now run to streamlined lettering, nearly always a girl's name. Such gondola names as Greyhound Line, however, point up some individualist's idea of humor or exotic glamor.

LEFT, like hot-dog stands at Coney Island, the cook with her floating kitchen is ubiquitous; as is the inevitable troubadour, and the pretty little girl selling flowers.

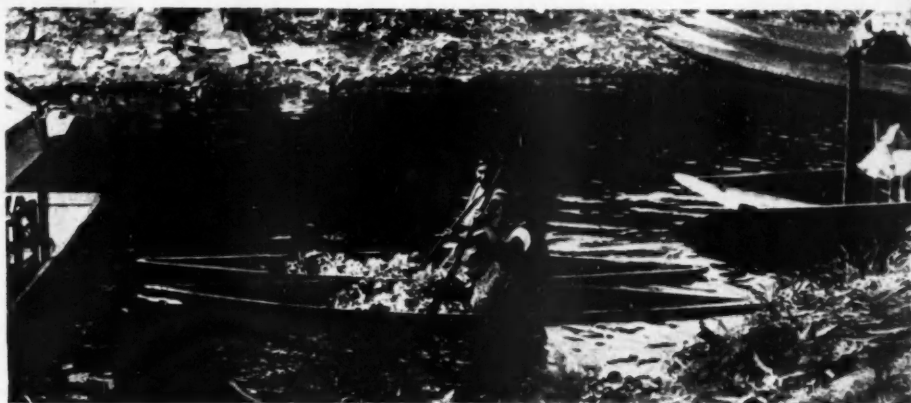
BELOW, the tintype man of Sunday-in-the-park universally, here operates from a pole-barge. (Photos Marilú Pease)





Xochimilco

THE PRIVATE LIFE of Xochimilco goes on peacefully during the week, when its inhabitants (each family on its own island) turn their energies to the leisurely cultivation of flowers and truck-garden vegetables. Most famous products are huge radishes, lettuce, and carnations, other flowers and vegetables being more seasonal.



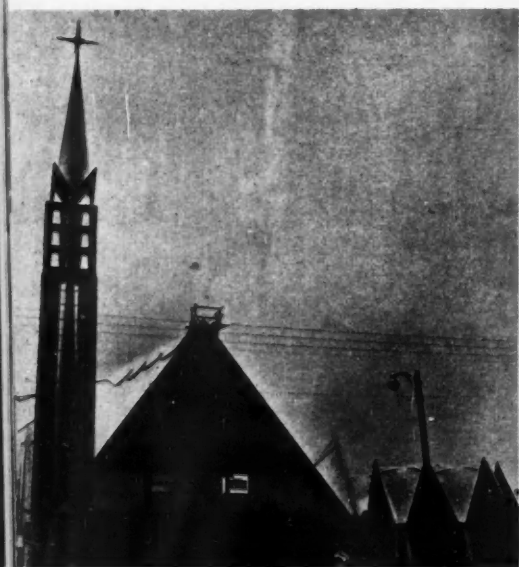
MUCH THAT YOU SEE reminds you that the American Indians are Mongols. Even the methods of cultivation, as well as postures and landscape, here hauntingly recall Japan. (Photos Kati)



RIGHT: entrance to the new church of the Leprosorium at Zoquiapan designed by Israel Katzman in 1954, while still a student. One of the most exciting designs in modern Mexican religious architecture.



NEW FORMS IN RELIGIOUS ARCHITECTURE



LEFT: Félix Candela's "Milagrosa" in Mexico City, important as the first example of Candela's paraboloid system. Above: detail of a staircase, in which Candela shows some kinship with the spirit of the famous Catalan Antoni Gaudí. Right: pioneer in the new Mexican religious architecture, the "Pulsima" of Monterrey, designed by Enrique de la Mora, famed for his churches. Sculpture by Herbert Hofmann, leprohouse.

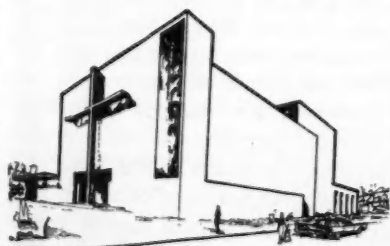
the arts

by Mathias Goeritz

CONTEMPORARY ART for religion, until recently dull and often shockingly ugly, has in the past few years, with the encouragement of Pope Pius XIV and the leadership of the Benedictines and Dominicans, caught up with, and often surpassed, modernist factories and houses.

This is especially true of Mexico where, except for an occasional Hollywood Moorish palace built for a nouveau riche client in the Lomas, contemporary architects have disdained to copy the past. All over Mexico City, and in many capitals of the provinces, churches are soaring up with clean, simple lines and concrete parabolas sometimes as exciting as some of the Romanesque. Just as the combination of Indian craftsmen with Spanish architects, beginning with the Conquest, produced an entirely indigenous church architecture, so today's modern Mexican churches have a quality all their own.

The pioneer, and still outstanding, example is Enrique de la Mora's church of the *Purísima* in Monterrey, with its high, separate belltower, its paraboloid facade, something like a hangar in front, with an attenuated crucified Christ hanging over lifesize figures of the twelve apostles above



PROJECT of a church by Luis Barragán for a modern housing development in Guadalajara.

the door. Among the more recent examples, Felix Candela's church of *La Virgen Milagrosa* (just behind the Riviera glorieta at the end of University Avenue in Mexico City) had world-wide impact among architects. The inventor of "skin concrete" proved here for the first time that his new construction system would apply in religious architecture in a manner expressing a greater sensitivity than other architects who used the Candela technique.

Legend into Theater

by María Elena Tamayo



Don Nuño, Doña Luisa and Doña María. Costumes for *La Llorona*, designed and drawn by Antonio López Mancera.

The picturesque old square of Chimalistac will be the scene this month of another interesting experiment in theater—the re-enactment of Mexico's most famous legend, the weird, unhappy tale of *La Llorona*. This work, presented by the Popular Theater department of the National Institute of Fine Arts, expresses in legend form the conflict between the Spanish and Indian peoples, who have blended into the smoldering, volatile *mestizo*. The wail of *La Llorona* (the weeping woman) echoes the battle: one strain of blood irresistibly drawn to the other; one strain of blood destroying while merging with the intruder.

The legend, which has been passed down from pre-Hispanic days, originally described Coatlicue, the Goddess of Death. During the era of Spanish

domination here, (16th, 17th and 18th centuries) the tale gradually evolved into a Medea-like drama of a woman who revenged herself on an unfaithful lover by murdering her own children.

The National Institute of Fine Arts is dramatizing this and other famous legends in the plazas and streets of Mexico, giving new form to our rich and varied folk heritage. The stories will be dramatized with a poetic accent, sublimating into lyrics the primitive terror that used to send small children into hysterics.

Fernando Wagner will direct the first group of young actors drawn from the Popular Theater department training school. Carlos Jiménez Mabarak is music director and Ana Merida choreographs the pre-Hispanic dances.



CHIMALISTAC SQUARE, San Ángel. The living stage for *La Llorona*.

The mexican stock market, 1958

by Federico Bach

The growth of the Mexican stock market parallels the vigorous development of the nation's industrial and commercial activities.

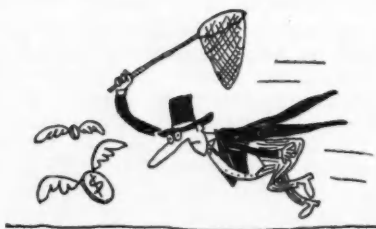
More and more people are today investing in Mexican stock issues, who previously put their savings into real estate or foreign stocks.

Even more significant is the fact that investors are converting their fixed income holdings (bonds) into variable income purchases (stocks), seeking protection in this way against the continuous reduction in the purchasing power of currency, whether the result of "hidden" devaluation through rising prices or the actual devaluation of the peso with respect to the dollar—a probability which will worry the Mexican public for some time to come. Mexico, it will be recalled, has experienced four currency devaluations since 1930, boosting the price of the U.S. dollar from 2 to 12.50 pesos. The fact that other Latin American and European currencies have been devalued in greater proportion than this, is little consolation to the Mexican people.

Income from Mexican stocks is relatively high as a consequence of both the nation's intensified industrialization and a scarcity of investment capital. Mexican stocks also yield high returns because of the fiscal privileges granted this type of investment, in order to canalize capital into productive activities. Most bonds are totally exempt from income tax payments, and, generally, industrial dividends are declared as "net", that is, without first deducting the 15% tax most companies must pay on profits before distributing dividends. In addition to this, there is no capital gains tax in

Mexico. Thus, capital gains realized in the sale of stocks on the market are subject to no tax whatsoever.

Many foreign investors, as well as Mexicans, are being attracted by the high returns on Mexican stocks, seeking, of course, more profitable distribution of their capital over a wider geographic base. Typical return on first class bonds is from 8% to 10%, tax free. But bonds recently introduced on the market promise an even higher return. Fixed interest bonds with participation in the earnings of the company render more than a 10% return. A recent innovation in the stock market has been bond issues in U.S. dollars with a fixed rate of interest. Some of these fixed interest bonds also participate in the companies' earnings, in



pesos. Such issues were made to attract investors who lacked confidence in the stability of the exchange ratio of the peso.

Investment trust companies offering this type of diversified investment, recently organized, are combining fixed and variable income stocks and bonds. They yield from 8% to 10% not including the additional earnings brought by upward fluctuations in market quotations.

The government conditions for listing securities on the stock exchange are extremely strict, aiming at the highest possible safety for the investing public. The number of securities listed in the Exchange is relatively small, but among those listed are a considerable number of "blue-chip" stocks of well-established and conservative firms, able to count on a steady market for their products. One factor which accounts for the small number of securities listed on the Exchange is that many Mexican firms are controlled by closed groups. Nevertheless one effect of rapid industrial expansion is that more closed groups are increasingly needing new money. In addition, governmental restrictions on bank credit, designed to brake inflationary tendencies, discourage the financing of company expansion by bank loans and to oblige the closed groups to place part of their stocks on the market to get new capital. This need to finance company growth through stock sale will increase in the future, and a considerable increase in the market activities of variable return stocks is bound to follow.

Investors who have maintained their faith in the economic future of Mexico, investing their savings in Mexican securities, have, in general, little basis for complaint. Not only have they conserved the real value of capital invested, but they also have obtained a generous return in the form of dividends and considerable capital gains. Here are the growth figures for two sample stocks, during the past twenty years.

The investor, who in 1936 purchased 100 shares of the Cervecería Moctezuma brewery and 100 shares of the San Rafael Paper Co., now holds 1,298 shares in Cervecería Moctezuma and 1,100 shares in San Rafael. In terms of hard cash, the 100 Moctezuma shares were worth \$6,642.16 (dollars) in 1936 (at the 1936 exchange rate). The 1,298 shares today are worth \$26,484 (dollars) (at the present exchange

rate). What is more, the dividends earned on these shares during this twenty-year period amounted to \$23,862 (dollars) (according to the exchange rates prevailing on the dates dividends were paid). Similarly the 100 San Rafael shares cost \$2,355 in 1936. Today these are 1,100 shares valued at \$16,386. Dividends picked up from San Rafael during this twenty-year period totaled \$9,729.

From this, a total investment 20 years ago of \$8,997 (dollars), our investor realized a net capital gain of \$33,855 (dollars) and picked up cash dividends of \$33,591, both amounts tax free. These two "blue-chip" stocks chosen as examples are typical of non-speculative stock, that is they are shares in industrial firms organized before the turn of the century, whose growth corresponds to natural long-range development, in contrast to recently organized companies whose growth, if successful, is much more spectacular.

Naturally, such returns can be obtained only through long-term investment which compensates for the ups and downs of the market caused by particular economic conditions of the moment. A short term investment runs the known risk of being affected by temporal fluctuations which can lose money for the investor, as occurs in stock markets the world over.

From this brief glance, it is evident why investments in Mexican securities are attractive. And since Mexico's economic development, though impressive of recent years, is still only beginning to swing into gear, the up trends are bound to be intensified as increasing productivity draws more people and capital into new concerns, or expansion of older ones.

The increasing productivity of labor as techniques improve, and the expansion of the national market as the standard of living of the Mexican people rises also are important factors.

One word of caution, however. It is recommended that the investor make his transactions through banking institutions, agents of the stock exchange or investment counselors; and that they be made exclusively in securities listed on the Exchange in order to avoid losses from overly speculative plunging.

Cárdenas...

(Continued from Page 12)

an all-encompassing social movement that destroyed the remains of feudal and colonial Mexico and set the stage for a nation living in the 20th century.

"Mexico for the Mexicans... the land belongs to him who works it... land, liberty, and schools... effective suffrage, no re-election," these were some of the slogans of that Revolution, whose principal aim was shaped as civil war went on, into the making of a new homeland with room in it for a life of dignity for every Mexican.

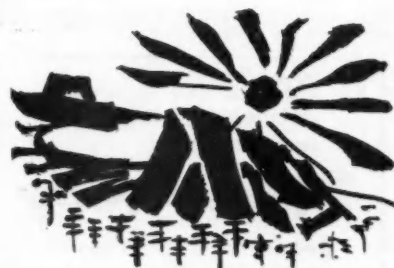
The fighting ended in 1920, with sporadic revolts once or twice later. But all the men who have governed Mexico since, although sharply different in their individual outlooks, are committed to sustaining and advancing this aim. There is no political difference between either individuals or parties now in the picture on this one fundamental point. And Cárdenas, more than any other of the remarkable men thrown into national leadership by the Revolution, is a living symbol of it. In many parts of Mexico the peasants call him "Tata Lázaro," (Father Lázaro) and he is probably the only man they know close up in politics whom they really trust.

What does he stand for now, and what is the likely effect of his return to politics? (Early last month, for

instance, he toured his home state with Candidate Adolfo López Mateos.)

This, even an oracle can't answer, but it certainly can be taken for granted that the aims of the Revolution will swing into central focus and stay there, determining action to raise the opportunities, income, and standard of living of the grass-roots citizens. This does not necessarily mean any really sharp change in direction from that which has been followed in the past six years. It means only no sharp change rightwards.

What Cárdenas stands for philosophically could be called fairly accurately, humanism; and he means it to the last rigorous choice. His Secretary of Treasury, Ramon Beteta, who used to accompany him on his famous tours of the countryside, once wittily summed up Cárdenas' politics: "This President," said Beteta holding his budgetary head in his hands, "seems to be of the opinion that the goods of the nation belong to the nation..."



Xochimilco...

(Continued from page 16)

the food boats. Or you can have your boat stop at any one of several restaurants along the shore for food and drinks. Everything at Xochimilco conspires to give you relaxation, a sense of leisure, and at the same time gaiety and incredible color.

During the week when people work, the canals are almost deserted, but there are always a few boats at the landing stages for those who want all this peace and beauty to themselves, who don't want to share it with the great Sunday crowds. On week days

there are no busy little canoes of vendors and no boatloads of musicians. As you drift through the canals you will see men working in the fields on the flowering islands and they will smile and wave as you pass. There is not the gaiety of the Sunday festive spirit, but the beauty and the peace are always there.

Inevitably on fine warm nights of bright moonlight, romance is there too. On such nights there are usually a few boats of young people, friendly groups or tender couples, floating gently on the moon-flecked water, playing their guitars and singing the romantic old songs of Mexico. It is still the place of tender, romantic people who plant their fields with flowers.

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LOST AND FOUND

the law on buried treasure

What would you do if, while tramping the countryside of Mexico, you suddenly stumbled upon a hidden chest full of jewels and pieces of eight?

MTM readers apparently realize that such good fortune is not merely wishful thinking in this land where frequent social and political upheavals in the not too distant past prompted



people to hide their valuables and then pass from the scene without retrieving them. We have received several letters requesting an explanation of Mexican law governing the discovery of hidden treasure. Our first reaction was to say stuff your pockets and not tell a soul. But the question tickled our curiosity, so we dug into the matter. Here is what we found:

- 1.—Treasure discovered on one's own property is his alone.
- 2.—Treasure discovered accidentally on someone else's property is split, half

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- National Tourist Department, Juárez 89. General travel information.
- PEMEX Travel Club, Juárez 89. Highway information. Publishes an excellent auto travel bulletin in English.
- The News, Morelos 4. Tel. 21-23-35, 46-69-04, 46-68-40. Worldwide and Mexican news, with U.P. AP. INS. coverage, US columnists and comics.

to the property owner and half to the finder.

3.—If your treasure is valuable for its scientific or artistic implications (such as archeological artifacts), you must notify the civil authorities, who, in turn, will pay you for it.

4.—No person can run around capriciously digging for treasure without running the risk of paying property destruction damages and losing all rights to any valuables found.

This legal framework protects your discovery whether you are a national, an immigrant, or a tourist. A different law applies, however, for "treasure" found in such places as mines, bank vaults, and cash registers.



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soup a la gran sociedad

by Hernán Larraalde

Visitors wandering around the corner of Isabel la Católica and the 16th of September Avenue in Mexico City will find only a large hardware store in a commercial building where a long time ago, between 1830 and 1870, stood the "Café de la Gran Sociedad," — the fashionable meeting-place of the elite of the period.

Because it was the best restaurant in town, the American officers, un- easily marooned by U.S. Army occu- pation of this then "enemy" country, also made the Café de la Gran Socie- dad their club and social rendezvous.

In 1920, the writer of this column met an old timer by the name of José Morales, who as a young man had known and talked with some of the then military youngsters later famous in the history of the United States.

José Morales, during the American invasion, worked as a waiter and in- terpreter at the Café. Having been born in Texas, he spoke English and Spanish perfectly, and was thus the helper of those who could not under- stand our language.

José, who loved to reminisce, would close his eyes and shake his head as he spoke: "Those were turbulent years," he said, "Almost every night around eight o'clock, Ulysses S. Grant—he was only a captain then—strutted into the Café. He'd go straight to the bar, order a double tequila, and gulp

(Continued on page 26)

OUR OWN DIRECTORY'S

top billing in mexican food

These listings are made for the benefit of our readers and are not ads. All ads are clearly indi- cated as such.

Restaurant Xochimilco, Independencia 66. Only fitting that this attractively decorated spot be mentioned along with this month's Xochimilco coverage. House special: "Chinampas Xochimilcas," baked chicken pastries in the form of little canal boats, covered with green tomato sauce, cheese, and cream. Several delicious Indian dishes also, including mingüichl, fresh sweet corn cooked in milk, cheese and thick cream.

Miramar, In Xochimilco at the main bridge. The caldo Tlalpeño here is out of this world.

Fonda Del Refugio, Liverpool 166, for a good assortment of traditional Mexican dishes. Fried tacos with chicken or beef and sky-high tostadas smothered with lettuce, onion and avocado are all-time favorites. Season- ing to taste.

Restaurant 303, Luz Savilón 1414. Regional specialties from Mexican provinces. Even the uninitiated shouldn't pass up the Sonoran menudo. Few cooks outside of Mexico know how to prepare beef tripe in the manner so "rico" as here.

El Caballo Bayo, Ave. Conscripto in Lomas Hipódromo. Mariachis are on hand to add a festive note to mealtime enjoyment. Here you find the old-fashioned enchilada worked up into an artistic masterpiece. A long list of traditional dishes is available for the researcher.

Sanborn's, Paseo de la Reforma below the American Embassy. If you want to enjoy Mexican food in a downtown New York City atmosphere, Sanborn's is your best bet. For a starter, try their chicken mole.

Ay Cocula, Melchor Ocampo 61. Rich Jalisco dishes a specialty here. Recommended: pozole, tepache, and delicious Jalisco barbecue.

Los Abajeños, Yucatán and Cumbres de Mal- trata, Col. Narvarte. Mariachis, tequila and "blood", barbecue pork and other tradi- tional tapatio dishes in a huge clean barn much patronized by politicians, intellectuals and visiting Mexican firemen. So far, off the tourist track.

Los Norteños, Rev. Lagigedo 25. Charcoal- broiled kid, wheat flour tortillas, special tamales and other Northern delicacies.

Círculo del Sureste, Lucerna 12. Yucatecan food, with its subtle seasoning, its dishes wrapped in banana leaves and roasted in a

(Continued on page 26)



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top billing...

(Continued from page 25)

pit, is something of a cross between New Orleans and Polynesian cooking. **Chicken pibil**, cooked as above is a speciality of the house, as are **papadzules**, special enchiladas floating in pumpkin seed sauce.

Chichén Itzá, Ave. Cuauhtemoc 716, Col. Narvarte. Recently opened and clean as a pin, this is also Yucatecan. Try their pork-stuffed turkey, eggs with roe and banana leaf tamales, and wash it down with the excellent Yucatecan light or dark beer.

El Taquito, Carmen 69. Favorite eating place of bullfighters and their hangers-on. Not too gastronomically exciting, it has been written up by Americans so much that these days you are more apt to run into an old chum from Omaha than Arruza or Carbajal (who dine at Ambassadeurs.)

Angelo's, Florencia 39. Somewhere along the line, Angelo's Italian chef has picked up the knack of preparing some of the best *carne asada* in town. With the meat dish you also get more frijoles refritos, guacamole salad, and tostaditas than you can stow away at one sitting.

Chalupas y Pollos, Montes Urales 537. Chalupas are dressed up tortillas topped with cheese, meat and trimmings. Also chicken on the spit, along with a good assortment of tacos, enchiladas and etceteras; pleasant outside, in the daytime.

Hosteria de Santo Domingo, Santa María Mina 916. One of the oldest genuine Mexican eating places. Particular favorite of students who take care of the facts of life and so on here.

Salón de Tacuba, Tacuba 28. After theater spot for tamales and such, patronized especially by staid, oldtime family groups.

Rancho del Artista, Av. Coyoacán 957. Swarming with atmosphere, this sui generis spot is especially gay on Sundays. Often has good singers and other folk performers.



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it down before any of his friends arrived." Morales chuckled at what came next in his story, "Pretty soon Lieutenant Robert E. Lee would come in and sit beside him at his table. Those boys were good friends at that time though they always found grounds for juicy, or



sometimes, even rough and heated arguments.

"General Winfield Scott, head of the invading army, liked the young officers and often invited them to dinner. At other times, he would beckon to Lt. P. T. Beauregard to have a drink with him, or he would encourage Jefferson Davis to plunge ahead though he was still limping from the wound he had received at the battle of Monterrey. Grant liked Beauregard and they chatted merrily as they drank their tequila, but for some reason he seemed to feel he could not entirely trust him. And was it not in 1861 that Beauregard bombarded Fort Sumpter?"

"I remember Fulton Reynolds so well," José continued, "He lost his life in the Battle of Gettysburg, but he, too was a frequent visitor at the Café de la Sociedad and so was Philip Kearny, poor fellow, if you remember, he lost an arm on the day the American Army entered Mexico City."

José Morales' list of patrons seemed never to end. He often mentioned James Longstreet, Nathaniel Lyon, Kirby Smith, Braxton Bragg, Jubal Early, Burnside, Buckner, Fighting Joe Hooker, McClellan, Pierce, and Thomas,

(Continued on page 27)



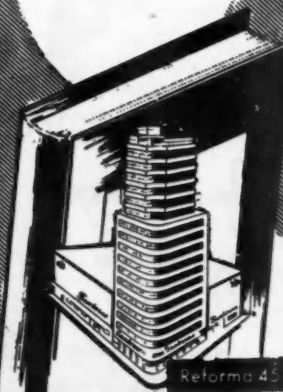
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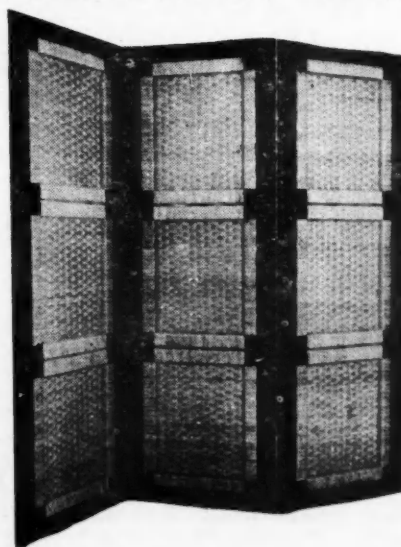
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(Continued from page 26)

who years later would be known as the Rock of Chickamauga.

"No one could foresee the future," José resumed his tale with another shake of his head. "General Scott told me he had saved the life of Franklin Pierce at the Battle of Padierna, and if you recall he ran for the Presidency of the United States in 1852. But Scott didn't have any luck, because he lost the election, and it was Pierce, his rival, who became the 14th President of the U.S." José smiled, "History..." he said. "and it was I who served Commodore Perry, who became famous in the Japanese War, when he rushed in to have a hurried drink with General Scott before returning to Veracruz to board his ship."

José Morales died in December of 1920, dozing and dreaming of the past and of the great men who ate Mexican dishes and drank the wines of the land at the Café de la Gran Sociedad. The soup of the enemy, so he said, a specialty of this famous eating house, was called:

"MEXICAN SOUP A LA GRAN SOCIEDAD"

- 1-1/2 quarts of milk.
- 3/4 cup of grated Swiss cheese
- 1/2 Kilo (1 lb) of medium size potatoes
- 1/2 chopped onion (medium size)
- 1/2 Kilo (1 lb) of medium size tomatoes cut in cubes and seeded
- 1 quart of meat stock
- 1 sweet pepper, (either green or red, or two peppers if canned)

Chop the potatoes in cubes, and chop the onions fine. Cut the pepper in strips and mix with the tomatoes. Fry the above ingredients together in butter until soft. Add the milk and the stock slowly, add salt and pepper to taste, and let simmer for ten or twelve minutes. Cut the cheese in cubes and serve hot.

If this recipe is done in Mexico, use "Quesillo de Oaxaca" rather than Swiss cheese. The Oaxaca cheese can be bought in any grocery store or delicatessen in Mexico. Recipe serves 8 people.

mexico today and yesterday

The last time we looked at the books we made the blunt statement that there was almost no completely reliable tome written about Mexico by an Anglo-Saxon, fiction or non-fiction. That this was the Great Stone Serpent of a country against which some of the best writers of the English-speaking world — D. H. Lawrence, Aldous Huxley, Graham Greene, John Steinbeck — had egregiously stubbed a toe.

john crow

Now we are happy to modify the statement. It strikes us that **MEXICO TODAY** by John Crow (Harper, N.Y.) is a very honest and good book — one that presents about as true a summary of contemporary Mexico as can be found. And the book that every tourist should bone up on before he comes down — and pack in his luggage with his Easy Spanish Word Book and his water-purifying pills.

Mr. Crow is that *rara avis* (not to push the pun) who has spent a great deal of time in Mexico and loves it — without being blinded by the fabulous magic dust. He knows the country, having traversed a considerable cross-section of its hinterland by plane and bus and foot. More importantly, he has lived in it, in all sorts of conditions and lodgings from the *jacal* to the luxury hotel. And he has talked to all sorts of people from the crossing sweeper and the returning *bracero* to the Minister of Education and a handful of artists.

In a way, **MEXICO TODAY** is a galimaufry or focussing glass of all the good books that have been written about Mexico from Mme. Calderón de la Barca to Flandrau, from Whetten to Simpson, from Chase to Redfield. It is, all together, a history, prophecy, guidebook, personal journal, social

psychologist's and foreign correspondent's and economic tipster's report. (Or a book to be read as carefully by capitalists looking for a promising investment, as it is for people wishing to retire pleasantly or adventurous trippers looking for the off-track.)

Nevertheless, as Mr. Crow himself hints, to point to Mexico's extraordinary progress, to blueprint its future is not enough: "It cannot satisfactorily be explained in terms of mere economic expansion and big investments." Nor can it be explained in terms of the Revolution or the Conquest. The special quality that Mexico has goes back to pre-Columbian roots — to the perdurable traces the Olmecs, Toltecs, Mayas and Aztecs have left in this country on the march.

anthropological classics

The fact that a lot of tourists realize this — and that they're prepared to do some serious homework to better understand such a complex country — is evidenced by the brisk and continuous sale in the bookstores along Juárez and Madero of such classics as Vaillant's **AZTECS OF MEXICO** and Morley's **THE ANCIENT MAYA**. However, two books published in English in the past year, are a lot more worthwhile — not only in terms of new archaeological and anthropological knowledge, but especially in the quality of their writing and the magnificence of their illustrations.

INDIAN ART OF MEXICO AND CENTRAL AMERICA by Miguel Covarrubias (Knopf, N.Y.) is at once a triumphant and sad epitaph for the artist-archeologist who died last year. Sad because it is only the second volume in the trilogy that was to have summed up American Indian art from Anchorage to Tierra del Fuego. Triumphant because this posthumously published book is surely the loveliest that Covarrubias ever produced — the most satisfactory fusion of his plastic and literary gifts: the final statement of his unorthodox but brilliant research into the atavistic well-springs of his beloved country.

toltec culture

BURNING WATER: THOUGHT AND RELIGION IN ANCIENT MEXICO by Laurette Séjourné, translated by Irene Nicholson (Thames and Hudson, London, and Vanguard, N.Y.) is also handsomely illustrated and rather better written; the work of a spade and dirt archeologist, whose special dig has been Teotihuacán, it is exceptional for the insights its author provides into the culture of the legendary Toltecs and their vital folk-hero Quetzalcóatl: the true key perhaps to a real understanding of the Mexican character. D.D.

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